

# THE \* NONCONFORMIST \* ➤ MUSICAL \* JOURNAL

A MONTHLY RECORD AND REVIEW

DEVOTED TO THE INTERESTS OF WORSHIP MUSIC IN THE NONCONFORMIST CHURCHES.

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**THURSDAY, JANUARY 11th.** The Soprano Competition for a Prize of £2 2s. will take place. The audience will award the prize. The following are the competitors: Miss Helen Anderson, Miss G. Neave, Miss Lily Newbiggen, Miss Ada Potter, Miss Edith Serpell, Miss Florence Watts. Mr. Alexander Tucker will also sing. Violiniste—Miss Bessie Poole.

**THURSDAY, JANUARY 18th.** The *Queen Quartette*—Miss Amy Sargent, Miss Liza Stewart, Miss Isabel Wyatt, and Miss Lucie Johnstone. Violiniste—Miss Ada Nicholson.

**THURSDAY, JANUARY 25th.** Particulars in future programmes.

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A MONTHLY RECORD AND REVIEW  
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A VERY happy and prosperous new year to every reader of the JOURNAL! Such must be our first word for 1894.

WITH this number we begin our seventh year, and we are glad to believe that the JOURNAL is more appreciated to-day than it has ever been. Our aim is to make it useful and suggestive to all who take an interest in the Service of Praise. If our readers would very kindly bring it before the notice of those who at present do not see it, they would be rendering a mutual service. Will our friends help us in this direction?

THE JOURNAL may be ordered through any bookseller, or through Messrs. W. H. Smith & Son's bookstalls. If any difficulty is found in getting it in this way, an annual subscription of 2s. 6d. will secure a copy being sent post free on day of publication.

It would be interesting to many organists and choirmasters to know exactly what is going on in other churches, especially if the services are somewhat different from the usual routine. We pro-

pose, therefore, to publish occasionally the "Order of Service" at various churches. Will organists be kind enough to forward us full particulars? Where hymns are sung in any special manner details should be given, and any particular feature of the musical service should be noted.

WE may take this opportunity of saying that we are always glad to receive brief reports of special services, concerts, etc. But we must ask correspondents to send us particulars as early as possible after the event, as we cannot report meetings two months after date.

THE Executive Committee of the Nonconformist Choir Union have now selected the music for the Festival which is to take place at the Crystal Palace on Saturday, June 9th, 1894. The following are the pieces selected:—

Chant, "The strain upraise" (Troyte); Chorus, "Be not afraid" (Mendelssohn); Anthems, "Lighten our darkness" (Rayleigh Vicars), "Break forth into joy" (Barnby), "Sing unto the Lord" (Sydenham), "Hearken unto me" (Sullivan); Prize Anthem, "I will extol Thee" (Hudson); Part-Songs, "Forth to the Meadows" (Schubert), "The Bells of St. Michael's Tower" (Sir R. Stewart), "The Psalm of Life" (Kinross), "Strike the Lyre" (Cooke), "Summer's Good-bye" (Collingwood Banks); Prize Part-Song, "Go, Lovely Rose" (Berridge).

CHOIRS wishing to take part in the Festival should make early application to the Hon. Sec., Mr. T. R. Croger, 114, Wood Street, London, E.C. Last year many applied too late to secure books, and much disappointment was the result.

It is rarely that we hear of all the choirs of a town joining together in a musical performance. Mr. Henry Dacre, the much-esteemed organist of the Congregational Church, Otley, is an enthusiast, and his energy in a good cause is unbounded. For several years he has got the young people to work up an operetta or something of that kind, the performance of which has given great pleasure. This year he has succeeded in getting the assistance of the choirs from all the chapels in the town, and also the greater portion of the Church and Roman Catholic choirs, the total number of voices being about one hundred and fifty. The performance is to be given in the town Institute every evening for a week during this month.

WE are frequently applied to by ministers and deacons to recommend an organist. Sometimes we happen to know a personal friend open to an engagement; at other times we do not know of any one we can recommend. Will organists who are wishful to get an appointment, or those who want to make a change, communicate with us? Full particulars as to qualifications, etc., should be sent. It is hardly necessary to add that all details will be kept strictly private, except to those in search of an organist.



We regret that, owing to illness, Mr. J. Cuthbert Hadden is unable to contribute his usual article on "Music in the Scottish Churches" this month. Our readers will unite with us in wishing Mr. Hadden a speedy and complete recovery.

### Some Historical Tunes as Used by Great Masters.

No two musicians have been more alive to the beauties of the old historical chorales than Bach and Mendelssohn, and none have introduced these familiar tunes into their works with greater frequency or to better effect. How far the severe Protestantism of Bach and Mendelssohn had to do with this it might not be out of place to consider. The relation of Protestantism to music has been too frequently lost sight of; but one may be pretty safe in asserting that the extraordinary manifestation of German music beginning with the sixteenth century—manifestation which led to Beethoven's marvellous symphonies—would have been impossible had it not coincided with the establishment of the new faith. As a Continental writer remarks, the vital point of Luther's Reformation was that it displaced the centre of gravity of religion; it transferred it from within to without, from the clergy to the laity, from the priest to the conscience, from the church to the family. It made of the family the home of religious life, and gave to it, as a joyous form of worship, free and unfettered music.

The consequences arising from this state of things cannot be exaggerated. As Protestantism favoured independent science and national poetry, so it allowed to music an immense expansion. The emancipation of conscience, the renewal of the religious principle, mark the commencement of the great intellectual, poetical, and musical development of Germany towards the end of the eighteenth century and the beginning of the nineteenth. Whilst in Italy and France the separation between secular and sacred music is always clearly marked, in Germany the styles touch one another and end in a complete assimilation. Religious music, properly so called, assumes, for instance, in Handel's oratorio, a character human enough, universal enough, to lose all dogmatic, all clerical appearance. On the other hand, secular music, to use a common phraseology, reaches in Beethoven so much depth, so much power, and so much seriousness that it realises the most solemn religious sentiment, and reveals to us in the composer's last symphonies a new religion, to which we cannot refuse the title of religion of humanity.

One thinks of all this still more in coming to consider how in the case of Bach and Mendelssohn the chorale which has enjoyed the greatest distinction at their hands is the grand *Ein' feste Burg* of Martin Luther—a composition which Heine has truly called the "Marseillaise" of the Reformation:—



So distinctly has this tune been regarded as the outcome of German Protestantism, that Schumann thought

it necessary to make a violent attack on Meyerbeer for introducing it into the opera of *Les Huguenots*. And certainly in putting the Lutheran chorale into the mouths of the old Huguenot soldier and his companions the composer has committed something very like a breach of local colouring. The Huguenots in France were undoubtedly called "Lutherans" by some of their enemies; but Marcel, Raoul, and Valentine were not Lutherans; and, as Major Crawford has pointed out, their death-song would have been, not a German chorale, but one of the melodies set by Bourgeois to the psalms of Marot and Beza.

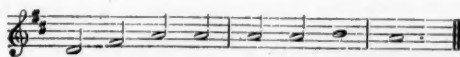
The reference to Meyerbeer reminds us of how various have been the forms of *Ein' feste Burg* adopted by the great masters. Professor Ella says that the composer of *Les Huguenots* had met with about ten different versions of the tune in different parts of Germany, and he appears to have been unable to arrive at any historical decision as to the precedence of these differing copies, accepting merely that version he liked best and found to be most popular. When charged by a well-known critic with making unwarrantable alterations on the original, Meyerbeer, it is said, sent the several versions to the critic, asking him to say which was the original one; but the critic was unable to answer the knotty question.

The critic was, however, evidently ignorant of the matter which he attempted to criticise; for nowadays we have no difficulty in settling the original form of the tune, at any rate as first printed. The composition is printed in its first shape in Von Winterfeld's "Luther's Deutsche Geistliche Lieder" (Wittenberg, 1529), and the form it there takes (see transcript in "Grove's Dictionary," s.v.) is that to which Mendelssohn most nearly approximates in his use of the tune for the "Reformation" Symphony. Bach differs somewhat from the undoubted original in his various employments of the chorale; but, on the other hand, he comes nearest to the form now in general use. In his case the variation may be easily accounted for. In Luther's day the harmony of chorales and hymn tunes was almost note against note, and melodies were consequently denuded of all ornament, as interfering with solid progressions in strong, simple harmony. When, however, that contrapuntal impulse came which culminated in the works of Sebastian Bach, "the fashion of harmonising upon contrapuntal lines was to a large extent recovered, and the taste for simpler and severer methods of harmonising congregational tunes received a decided check." This in many cases must have led to the readornment of melodic figures as in use in the days of plain song, and it no doubt explains the variations which were introduced at an early date into the chorales of Luther and other composers of his time.

Bach's use of *Ein' feste Burg* is made in several of his cantatas, but notably in the *Reformation* cantata, written expressly for the celebration of the Reformation Festival. In this noble work Bach, according to Spitta, took the music he had composed at Weimar to "Alles was von Gott geboren," and added new movements to the first and fifth numbers. These new movements make the chorale choruses on the first and third verses of Luther's hymn. "The bold spirit of native vigour," says Spitta, "which called the German Reformation

into being, and which still stirred and moved in Bach's art, has never found any artistic expression which could even remotely compare with this stupendous creation. The first number . . . stands up like some impregnable giant fortress. The second chorus, No. 5, is a choral fantasia with episodic treatment of the first line of the tune; the whole chorus sings the *Cantus firmus* in unison, while the orchestra plays a whirl of grotesque and wildly leaping figures, through which the chorus makes its way undistracted and never misled—an illustration of the third verse, 'If all the world with fiends were filled'—as grandiose and characteristic as it is possible to conceive." Other uses of *Ein feste Burg* are seen in Wagner's "Kaisermarsch," in an overture by Raff, and in a festival overture by Nicolai. It is no small testimony in its favour that after a lapse of more than three centuries and a half it has still a place in every good collection of hymn tunes.

Some of the chorales introduced by Mendelssohn into his *St. Paul* are not in frequent use in our churches, though they have become well known from their association with the master's great oratorio. First of all there is the chorale "Sleepers, wake!" which, besides having a place in the body of the oratorio, is heard also in the overture:—



The tune—founded evidently on the fifth Gregorian tone—was the composition of Philipp Nicolai, the pastor of St. Catherine's Church, Hamburg. Mendelssohn's employment of it is simple as compared with the use to which Bach turned it. The great cantor of Leipzig made it the foundation of an entire cantata, which he composed for the twenty-seventh Sunday after Trinity of 1731. The three verses of the chorale are precisely at the beginning, the middle, and the end of the cantata, and figure the mystical tone which pervades the whole work. The first verse is a choral fantasia, in which this motive is predominant:—



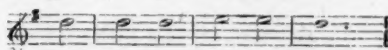
The second verse is in the form of a trio for tenor voice, violins, and bass; while the last verse appears in unadorned simplicity, affording the splendid melody, as Spitta remarks, an opportunity of producing its effect by its own beauty. It might just be noted that another melody of Nicolai's has been honoured with quotation by more than one of the great masters. This is the tune generally known as *Morning Star*, beginning:—



Mendelssohn employs it in his unfinished oratorio *Christus*, and it is also introduced by Graun into his *Der Tod Jesu*. So much did it become the custom to use this tune, with its accompanying hymn, at the performance of marriage ceremonies in church, that in some parts of Germany parties would not have thought themselves rightly married unless the *Morning Star* had been sung at their wedding.

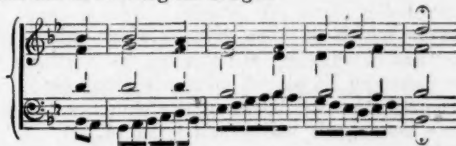
The other chorales introduced by Mendelssohn into

*St. Paul* are Neumark's "To Thee, O Lord, I yield my spirit," and Hans Kugelmann's "To God on high"; but as these are not generally used, we need not stay to dwell on them. The fine melody introduced into the *Lobgesang* is on a different footing, for Johann Crüger's "Nun danket alle Gott" ("Now thank we all our God") is found in all modern hymn-tune books, and is frequently sung in our churches:—



Crüger composed a great deal of excellent church music, and in 1644 edited an important collection of hymns and tunes, entitled "Praxis Pietatis Melica," in which this now famous tune is found. Mendelssohn's method of using the melody affords, as Mr. Edwards has pointed out in his "United Praise," an excellent example to organists who desire now and again to accompany a unison verse with varied harmonies. The beautiful design of the last line should be specially noted, where the voice breaks into harmony with the simple accompaniment of the flute and basses (strings), the organ re-entering at the final chord.

It is somewhat curious that such a famous tune as the *Old Hundredth* has not been used more frequently by the great composers; for, as Mr. Havergal has said, there is probably no musical composition, with the exception of the ancient Gregorian tones, that has been so universally sung by worshipping assemblies. Dr. A. C. Mackenzie introduced the tune into his Glasgow Exhibition "Ode"; but, with this exception, we are not aware that it has been employed in any work by a notable musician. Bach, however, gives us rather a curious version in his "Choral Gesang Buch." He prints it exceptionally in triple time, and we quote the first line as showing his design:—

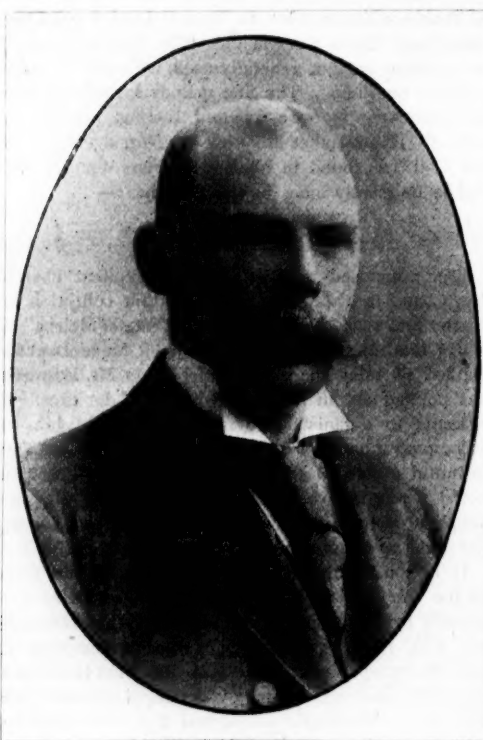


The counterpoint is exceedingly effective throughout; but it is to be regretted that Bach should have made so radical a departure from the usual rhythm of the tune.

J. CUTHBERT HADDEN.

#### IPSWICH NONCONFORMIST CHOIR UNION.

THE members of this Union gave a most successful concert at the Public Hall, Ipswich, on Friday, the 15th ult., before a large and appreciative audience. The first part of the programme consisted of selections of Christmas music, and the second part of Oscar Nilssen's new cantata, *The Star of Bethlehem*. The solos were given by Miss Etta Wright, Miss La Rivière, Mr. A. C. Orris, and Mr. J. P. Gill. Mr. J. Hayward conducted, Mr. T. C. Nash presided at the pianoforte, Mr. W. J. Wightman at the harmonium, while Mr. Luther Hooper led the band. The band and chorus, consisting of one hundred and fifty performers, acquitted themselves admirably, several pieces being encored. The singing of the lady soloists was much admired, and the wish was expressed that it might not be long before this flourishing society gave another concert. The proceeds were devoted to the fund for providing a Christmas dinner for poor children.



### Music at Claremont U. P. Church, Glasgow.

Nor a few myths enter into the sum of an Englishman's belief about the Scotch. Among them is that one which assumes that the organ, otherwise the "kist o' whistles," is unknown up North, or if not unknown, is placed on a perpetual *index expurgatorius* by the heads of the churches. Like many myths, this had a foundation of fact. It is only in comparatively recent times that instrumental music has been admitted into public worship. Thirty years ago the organs in Scotland might probably have been counted on the fingers of one hand. But *les affaires marchent*. Nowadays scarcely a week passes without the announcement that another church has decided by plebiscite to adopt an instrument, and in a few years the church that remains satisfied with the ancient conjunction of precentor and pitch-pipe will be the exception rather than the rule.

And it is not uncharacteristic of the Scotch that, prejudice once given up, they should go considerable lengths in the opposite direction. I have no doubt whatever that, taken altogether, the organs in Scotch churches are larger, better, and more completely equipped than the average organs in England. In Glasgow alone, there is probably no organ that is not blown by means of an hydraulic engine, and the Glaswegians, indeed the Scotch generally, show a commendable inclination to entrust their contracts to the best builders.

The church named at the head of this article

was the first of its denomination in Glasgow to erect an organ. The U. P. or United Presbyterian Church is one of the dissenting bodies in Scotland. As a Southron, I confess that I am totally unable to understand what difference (or whether there is any difference), in doctrine, policy, or ritual, separates the United Presbyterian from the Free Church. But it appears that the U. P. Church led the way in the musical emancipation of the dissenting churches, though curiously enough it now seems, as I shall point out presently, to be falling towards the rear. The organ in Claremont U. P. Church was built thirty-five years ago, but I understand that for sixteen years it stood silent, making a mute protest against the antique bigotry of those who would not acquiesce in the general desire for an improved musical service. Its pipes had mouths, but they spoke not. How could the canny Scotch have put up so long with such a locking-up of capital!

The organ is a large and not particularly handsome structure, placed behind the pulpit, and giving the church a somewhat heavy appearance. It was built by Messrs. Forster & Andrews, and contains about thirty speaking-stops on three manuals and pedals. It does not seem to be a very satisfactory instrument, and I was glad to learn that there is some talk of replacing it by one of more modern build.

I visited the church on the evening of the autumn Communion Sunday. The congregation was a large one, and was rewarded by one of the most fascinating sermons it has been my privilege to listen to, the preacher being the Rev. Adam Welch, B.D., of Helensburgh. The minister of the church, whose interest in music is well known, is the Rev. Dr. A. R. McEwen, and he read the lesson. The choir, a mixed one, is almost entirely voluntary, a leader being paid in each of the female parts. On this evening there were present some two dozen ladies and gentlemen. The organist and choirmaster is an Englishman, Mr. J. Stancliffe, A.C.O., who some two years ago succeeded Mr. J. K. Strachan on his migration to Free College Church.

Before making any remarks by way of criticism, I give here the order of service. The books used are those authorised by the U. P. Church, with the addition of a supplemental book of tunes, compiled for the special use of Claremont Church during Mr. Strachan's tenure of office.

Voluntary "O rest in the Lord." Mendelssohn:  
Psalm 103 (metrical) Tune, *Coleshill*.

Hymn "Lead, kindly Light." Prayer. Tune, *Lux Benigna*.  
Reading: 2 Samuel xv.

Anthem 103 "What are these?" Stainer.  
Prayer.

Hymn 14, "For the beauty of the earth." Tune, *Lebanon*.  
Sermon: 2 Samuel xv. 21.

Hymn 360, "Saviour, again to Thy dear name." Tune, *Ellers*.  
Voluntary Offertoire in A. Batiste.

My duty as a critic was lightened by the fact which impressed itself on my attention with the very first singing: the praise was absolutely congregational; even the function of the choir as leaders of the worship seemed to be rendered



almost nugatory. No leading was required; all sang with a will. I could just distinguish the voices of the choir through the general body of sound, but only just. What was more surprising, the share which the congregation took in the singing was not confined to the hymns, nor was the ultra-modern *Lux Benigna* rendered with any less success than the severely ancient *Coleshill*—a suggestive commentary on the contention lately raised that the modern tunes have destroyed congregational singing. The anthem—not one that can be called easy or strictly congregational—was sung thoroughly well, the whole congregation entering into it with evident enjoyment, singing their several parts, keeping perfect time, and following the organ in its indications of expression. It is pleasant indeed to be able to bestow this high praise—to be able to speak of real congregational singing, and not of a performance by the choir. Indeed, it is impossible for me to say anything of the choir solely; their tones were so blended with those of the congregation that, with the slight qualification mentioned above, they were indistinguishable.

There are one or two points, however, that demand a word or two of comment. In the hymn "Lead, kindly Light," I was a little exercised in my mind as to the theory of expression which prevails with the organist. In every verse the second and fourth lines were played softly; but surely, in the last verse at least, the sentiment demands other treatment:—

"So long Thy power hath blest me, sure it still  
Will lead me on,  
O'er moor and fen, o'er crag and torrent, till  
The night is gone."

This surely demands a loud and confident song. Again, in every verse of the last hymn, the last line was sung *rallentando*. This is a matter mainly of individual taste; for my part, I certainly prefer the *tempo* to be maintained until the last line of all is reached. Those of my readers who know Dr. Hopkins' fine arrangement of the hymn for unison singing will remember that he allows not even a pause between the verses. With these two exceptions, the care devoted to expression was very satisfying, and I was particularly pleased with the unanimity with which the large congregation followed the lead of the organist.

Mr. Stancliffe is an admirable accompanist. His choice of *tempi* was unexceptionable, and he managed to maintain to the end the time at which he started—no easy matter where a large congregation is concerned. There was practically no "dragging." Phrasing—another most important and often neglected quality—was well observed. The singing being so general, the organist has of course no opportunities for practising the more fanciful methods of accompaniment; he is practically limited to a plain, solid style which will afford the necessary support to the voices. Mr. Stancliffe did indeed invert the melodies occasionally, but this was not wholly successful, owing, as I judged, to the lack of suitable stops on the organ, the choir organ being apparently voiced too soft to be of use, and the great being otherwise unsuitable. For instance, my readers know that the tune *Ellers* ends

with the notes  $s_1 : s_1 | l_1 : s_1 | s_1 : — |$ . In one verse Mr. Stancliffe played  $s_1 : s_1 | l_1 : t_1 | d : — |$  as a melody on the open diapason of the great organ, with the result that it was disagreeably prominent, and that one old gentleman near me obediently ascended the scale with the organist. But this is a small matter indeed, and Mr. Stancliffe will no doubt be glad to know—what he cannot discover from his position on the organ-stool—the effect which this kind of thing produces. His voluntaries were tastefully played; no objectionable blare after the Benediction; and on the whole he is distinctly to be congratulated on the excellence of the musical service.

I have only one more thing to say, and that is, to express my surprise that in the U. P. Church, which led the way in musical reform, it should be found necessary to compile a supplemental tune-book. The books of the Established and the Free Churches are really admirable compilations; that of the U. P. Church seemed to me somewhat out of date, evidence of which may be had in the fact that both *Lux Benigna* and *Ellers* are not in it. There is, I understand, some talk of a tune-book for the common use of all the Scotch churches: if this comes to anything, I should imagine that care will be taken to incorporate a large number of the best modern tunes, and to discard some of the older ones—not of course *because* they are old, but *because* to the same hymns there are modern tunes so much better. I was distressed to find that a tune of a sort has been manufactured for the U. P. book out of the Dead March in *Saul*. Surely there are enough original tunes in existence without the need for travesties of other compositions. If not, good hymn tunes are constantly being written, and many never emerge into general use because the composers of them never know that new books are being compiled until they appear. Some good might result from greater publicity in these matters, and it is to be hoped that the compilers of the new book will not show too much conservatism.

#### HYDE NONCONFORMIST CHOIR UNION.

On Tuesday, November 21st, this Union made its *début* in the Union Street Schoolroom, and its performance of sacred and secular music certainly deserved a better attendance than it received. The chorus numbered about one hundred and sixty voices. The principals were Madame Ashworth-Hughes (soprano), Mr. Pierce Hughes (tenor), and Mr. A. S. Kinnell (bass). Mr. Howarth was organist and pianoforte accompanist. The sacred part of the programme was opened with "Gloria," from Mozart's *Twelfth Mass*, and the chorus acquitted themselves very well indeed. Their next effort was "The heavens are telling" (*Creation*), in which the principal vocalists sustained the trio. "He watching over Israel" was pleasingly executed; whilst the anthem "The radiant morn" (Woodward), with its occasional unison passages, was certainly effectively given. In Stainer's anthem "Ye shall dwell in the land," Mr. Kinnell was prominent as bass soloist; Madame Hughes had likewise a solo; and the whole was really well rendered. Mr. Pierce Hughes sang "The Holy City" acceptably. Handel's "From mighty kings"

gave Madame Hughes an opportunity of displaying the powers of a full, sweet voice, her tasteful interpretation winning for her an evident desire on the part of the audience to encore. Mr. A. S. Kinnell gave the aria "O God, have mercy": the composition appeared to be exactly suited to his powers, and his rendering was excellent, so much so that the audience heartily applauded him, and he was compelled to acknowledge the compliment. Handel's "Hallelujah" was the closing item of the sacred half of the programme, and for the most part was well sung by the chorus, though a want of precision was observable in places. In the interval President Wild made a few remarks. He said most of them might know, and some of them might not know, that the object of that Union was to benefit the different chapels—to improve the musical portion of the services. Music had been neglected in dissenting chapels for a great many years. A few of them talked the matter over, and they agreed to form a Union of Nonconformist choirs. It would be a source of pleasure for them to meet for practice, and it would also be a means of instruction, of considerable benefit to the chapels of the neighbourhood. He was quite sure that, up to the present time, every choir had benefited by the rehearsals. The second part opened with the part-song "Star of descending night," in which the *cres.* and *dim.* were well brought out, but were finished rather too abruptly. Mr. Kinnell gave, by desire, Adams' "Blue-eyed Nancy": in this he was thoroughly at home, and the combination of two excellences—namely, voice and enunciation—won for him a most rapturous recall. The singing of G. W. Martin's somewhat catchy glee "All hail, thou Queen of night," did the chorus much credit, as did also "Who shall win my lady fair?" (Pearsall). Mr. J. E. Howarth's performance of the "Jubilee Fantasia" (Dr. Spark) was effective; it introduces the well-known "Rule Britannia," the village chimes—which were excellently imitated—and closed with the National Anthem: his effort was most enthusiastically received. Mr. H. L. Wilson's vocal waltz "Carmena" fell to Madame Ashworth-Hughes, and, though a trying song, she acquitted herself well. Pinsuti's "Eldorado" closed a most enjoyable programme; and the Union is to be complimented on its first performance, and particularly Mr. Robinson, the conductor.

#### WALSALL NONCONFORMIST CHOIR UNION.

ON Thursday evening, the 7th ult., the Walsall Nonconformist Choir Union gave their first concert in Wesley Chapel, Abelwell Street (kindly lent for the occasion), before an audience of eight hundred people. The programme consisted of anthems and part-songs by the choir, a violin solo by Mr. Chilton, and organ solos by Mr. F. Parkes. The anthems and part-songs were a selection from those given at last year's Crystal Palace Nonconformist Choir Festival (when about one hundred and fifty of the Walsall Choir took part). The local choir can certainly be congratulated on their first attempt at a concert; the chorus was not quite so numerous on this occasion, but they lost nothing in the quality of tone, which was very good indeed, and the parts were very nicely balanced. Although the light and shade was not perfection, it showed very careful training, and reflected great credit on the conductor, Mr. Thomas Beach. The violin solo of Mr. Chilton was much enjoyed, if one might judge by the attention of the audience. One of the treats of the evening was Mr. Parkes' organ solos, which showed that Wesley Chapel possesses one of the best organs in the town. Mr. G. Jones accompanied the choir in the anthems with excellent taste.

#### TORQUAY NONCONFORMIST CHOIR UNION.

THE third annual festival service of the Torquay and Paignton Nonconformist Choir Union was held in Union Street Chapel, on Thursday, the 7th ult., when there was a very large congregation. Mozart's Sanctus was played on the organ and by Union Street string band as a voluntary, and the hymn "Forward! be our watchword" was then sung by the amalgamated choirs, after which prayer was offered by the Rev. Dr. Jefferis. The hymn "Pleasant are Thy courts above," which was joined in by the congregation, followed, and the First Lesson was read by the Rev. W. Sawyer, after which Elvey's anthem "I was glad" was contributed by the choir, the effect of the blending of so many voices in such a fine composition being very impressive. The Rev Mr. Aylard read the Second Lesson, and the solo of Mendelssohn's "Hear my prayer" was beautifully rendered by Miss Staddon, the choir joining in the chorus. Mr. W. Aver Duncan followed with an able and exhaustive address, entitled "In Quires and Places where they Sing." Tracing the history of music in church worship, Mr. Duncan observed that he had failed to understand how any Christians who pretended to accept the Bible as a rule of faith and practice could have silenced song in the service. Why the Puritans should have shut out the organ and the Quakers the choir was to him an unsolved and insoluble puzzle. Going back to the early part of the eighteenth century, he demonstrated that in congregational singing there was, to say the least of it, ample room for improvement, for, according to one record, it resembled five hundred tunes rolled into one. When, in 1725, some daring innovators learned to sing by note, it was roundly denounced as the work of the devil. "If we sing by note," said one good divine, "we shall by-and-by pray by rule and preach by rule, and that becomes Popery!" At last new hymns were introduced, and, contrary to the expectations of many, those who sang them were not carried up the chimney upon a broomstick. Taking a wider survey, Mr. Duncan said that before painting, drawing, sculpture, or architecture came music. Before men learned how to write they learned to sing. The Church was born in song, cradled in song, and entered upon its manhood baptised in a great wave of song. Yet in the face of all there were to-day scores and hundreds of churches which were neither Puritan nor Quaker where the voice of true praise was never heard. The few moments devoted to music were employed by the preacher in consulting his Bible, or in refreshing his memory in regard to his sermon, and by a section of the congregation either in adjusting their own dresses or criticising the dresses of their neighbours. Genuine, heartfelt, congregational singing was the life of a church and the highest form of worship. Every revival of religion had been a revival of music; every decadence of piety had been marked by a decadence of singing. The Reformation was an outbreak, not only of thought, but of song—the people marched singing to victory. Luther's hymns did as much to awaken Europe as did his preaching. The hymns of Charles Wesley wrought as powerfully as did the theological discourses of his brother John. If they wanted a church which should have in it the power of the Church of David, teach it to sing; if they wanted a church which should have in it the spirit of enthusiasm of the Evangelical Church, teach it to sing; if they wanted a church to compare with the Church of Mount Zion above, teach it to sing. Although great changes had come over the spirit of the times, there was nothing new under the sun. The old days came round again, with their fiddles and fifes and bass viols assisting the organ in the instrumental music of the sanctuary. If those additions would render worship more attractive, by all means have them, but they must take care not to drown the organ—the grandest of all instruments. He reminded them, however, that after all there was nothing



grander than the human voice. In the latter half of his address Mr. Duncan offered several practical suggestions. The organist should be in sympathy with the service, and should be careful never to play anything which would mar the effect of other portions of worship. Ministers, like Roman Catholic priests and High Church clergy, should, in the course of their training, acquire some knowledge of practical music. Choirs should be clear in their enunciation. The hymns and other musical selections should at all times be appropriate to the rest of the services. Congregations, instead of criticising their choirs, should endeavour to assist them by attending the choir practices. They should also regard it as a matter of duty to teach their children Tonic Sol-Fa, so that they might take an intelligent part in the singing. The hymn "Praise, O praise our God and King!" was then heartily joined in by the congregation; and the remainder of the service consisted of an address on "The Claims and Objects of the Union," by the Rev. G. Beebe; Mozart's Benedictus as an offertory; Dr. Orlando A. Mansfield's anthem "And there shall come forth a rod" (composed expressly for the occasion), the soloist being Mr. F. Watson; the hymn "The day is gently sinking to a close"; the Benediction; and the concluding voluntary, Handel's Largo and March. The conductor was Mr. W. H. Goss; the leader, Mr. G. Williams; the organist, Mr. F. Goss; the pianist, Mr. A. J. Blackler, who also lent the piano; and the hon. sec. of the Union, Mr. W. Staddon.

### Expression.

ALL art work must be measured by the amount of thought and sentiment it expresses. Where these are lacking, there art does not exist. The artist's inner nature must reveal itself in his art work if it is expected to influence the inner natures of others. Mere finger show, mere colours gaudily mixed, mere jingling rhymes, will not produce such results. The power to play or to sing with expression is therefore the quintessence of every musician's work and education. It is of more value than mere technical skill or cold theoretical knowledge. A player or singer whose powers of expression have not been developed deserves not the name of musician.

If expression means an external exhibition of our thoughts and emotions, it stands to reason that, technical skill being equal, he who stands high in the scales of morality and intelligence must surpass him who stands lower. Good playing and singing, therefore, do not only depend upon a musician's technique, but also upon his intellectual and moral nature. Marx said that "the practical musician is a seer, an interpreter of dreams"; Schumann said, "Genius is only understood by genius"; and Hoffman expresses the same idea by saying that "the poet only understands the poet."

The power to receive art impressions and to give expression to our feelings and thoughts is not alike strong in all. The philosopher was correct when he compared men's power of musical perception to sinking leads wherewith men measure the depths of rivers and seas. The strings attached to the leads of some are exceedingly short, while those of others are long; yet none are long enough to reach to the bottom of art. The one is gratified with mere finger show; the other dives deeper where he finds the pearl. Many who are

receiving art impressions are utterly unable to reproduce these impressions,—there are not a few whose art impressions are very limited,—they lack culture, and it is about as unreasonable to expect them to be deeply impressed with art ideas as it is unreasonable to expect an unbroken ground to produce beautiful garden flowers. Despite the fact, there are those who, lacking the proper education to know what correct musical expression is, nevertheless indulge in a great deal of meaningless talk concerning musical expression: these are frequenters of concerts, known as critics, who readily detect a mistake made by a pianist or a singer, but who notice not the thousandth part of the false expression indulged in by performers.

The composer aims to express his best emotions in his works. The practical musician is expected to reproduce them in order that the audience may behold their beauty. The player or singer is, therefore, the medium between the composer and the audience, and as such he must be conscientious towards both. Every good player or singer should have a good execution to overcome the technical difficulties which a piece of music presents; next, he should have pure sentiment in order to feel with the composer; and, lastly, he should have a sound understanding to direct him in the correct reproduction of the composer's thoughts and feelings. In the performance of a composition the musician may merely reproduce the composer's ideas, or he may put his own stamp of originality upon them, without thereby destroying the identity of the art work itself. To do this effectually requires great skill and high native talent. The mere reproducer stands beneath the composition; while the artist, who also reveals himself in its performance, stands above it.

Only after conquering the technical difficulties of a composition can we play with expression. We must be relieved of the thralldom of reading the notes and watching the expression marks ere we are free enough to play with expression. The spirit of the composition is not alive and free within us as long as we are the slave of the notes. Pupils should therefore not lay their old pieces aside as soon as they have learned the notes, for after they can play those begins the second and more important study of the composition. Many pupils, however, are contented with a mere perfect technical rendition of a piece, neglecting to aspire to that higher degree of perfection, that of playing with true artistic expression. In order to play with expression it is absolutely necessary that the pupil understand the form of a composition. Schumann said, "Where the form is clear, there the spirit also becomes clear." Goethe put the whole thing into a nutshell when he said, "Only what one understands, that one hears; and only what one understands one can readily play."

To teach children how to play with expression is a very important part of their musical instruction. Doubtless most teachers do their duty in this direction; but were we able to hear from all those engaged in musical instruction, it would be found true that teachers in this particular fail in many instances. There are those who are of the opinion that no special attempt should be made to teach the child anything concerning expression. We are of a different opinion, and say begin as

early as possible. Begin early to develop sentiment and to strengthen thought, and when the child is grown it will derive great benefit from such early instruction. To neglect to teach children how to play with expression has in many instances been the cause of absolute failure in after-years. While the powers of expression may be developed and refined, they may also be weakened by neglecting them, by not exercising them at the proper time and in the proper manner. The exhibition of sentiment on the part of a child need not necessarily lead to sentimentality, or to a premature development.

Not all are alike gifted with the power of expression. While some readily receive art impressions, and are well qualified to play great and good works, others scarcely can accomplish more than the mere performance of notes. Not all music, on the other hand, is alike easily understood, and a judicious teacher will take care to adapt the style to the pupil's powers. He who can play a Mozart sonata is not necessarily qualified to play also one by Beethoven. He who can learn one of the earlier sonatas by this last-named master is not for this reason qualified also to play one of his later works.

Sentiment originates within, but is generally aroused from without. The judicious teacher must see what means to use in order to arouse sentiment. The reading of musical books and journals, the reading of good poetry, the hearing of good music, the looking at pretty pictures, etc.—all are means to help to develop sentiment in the pupil. Thus the teacher aids in the development and direction of a child's emotions, just as men help to bring a vein of water to the surface. The teacher, however, cannot give sentiment no more than men can produce the vein of water. The teacher, cannot give sentiment, but if it is in the child's heart he may develop and direct it.—*Musical World*.

#### BURTON-ON-TRENT NONCONFORMIST CHOIR UNION.

THE annual meeting of the above Union was held recently, and the report read by the Hon. Sec., Mr. W. G. Hutchinson, showed that the Union continued to prosper, there being about ninety members, representing twelve of the local Nonconformist churches. The financial statement showed the total receipts to be £62 7s. 7d., and the expenditure £59 4s. 11d., leaving a balance in hand of £3 2s. 8d. During the year the Union had given two concerts, one being a repetition of the 1892 Festival music, and the other a performance of Van Bree's cantata *St. Cecilia's Day* and a miscellaneous selection. The principals for the latter concert were Misses Davies and Hands and Mr. Alex. Tucker. The Union had also held a winter social evening and a summer excursion, both being very successful. The report having been passed, the following honorary officers were elected for 1893-94:—Conductor, Mr. John Frost; Organist, Mr. Joseph Windsor; Deputy Organist, Mr. Henghan; Secretary, Mr. Hutchinson; and Treasurer, Mr. T. N. Rowland. A representative of each choir was also elected a member of the General Committee. Votes of thanks having been accorded to the officers for their services during the past year, refreshments were handed round, and the remainder of the proceedings were of a social character.—On the Tuesday preceding the above

meeting, the Union gave as an invitation concert in New Street Baptist Church a repetition of the 1893 Palace Festival music. A large audience assembled; and as the programme was interspersed with several well-known hymns, in which the audience joined, a very enjoyable evening was spent. The Rev. J. Porteous presided, the Rev. W. R. Sunman gave a most interesting address, and Mr. Ben Adshead, of Dudley, rendered valuable help as tenor soloist. The collection in aid of the Union funds amounted to £7 19s. 1d.

#### DEATH OF SIR G. J. ELVEY.

SIR GEORGE JOB ELVEY, who for nearly half a century was organist at St. George's Chapel, Windsor, died of influenza at his residence, The Towers, Windenham, Surrey, on Saturday, the 9th ult., in his seventy-eighth year. Born at Canterbury in March 1816, the year of the birth of Sir Sterndale Bennett, Dr. Rimbault, and J. S. Curwen, founder of the Tonic Sol-Fa movement, Sir G. Elvey was originally a choir boy at Canterbury Cathedral under Highmore Skeats. When his voice broke he placed himself as an organ student under his elder brother, Dr. Stephen Elvey, who for many years, until his death in 1860, was choragus at Oxford University. In 1834, while he was lay clerk at Christ Church, Oxford, he carried off the Gresham Medal for an anthem; and in the following year, on the death of the younger Highmore Skeats, he was appointed by William IV. organist at St. George's Chapel, Windsor, which post he retained until 1882, when he retired into private life. It was at Windsor that Elvey's best work was done, both as a composer and teacher; and among the numerous musicians who have studied under his guidance may be mentioned Dr. Hubert Parry, Mr. H. F. Frost, and Mr. E. H. Thorne. The oratorio *Resurrection and Ascension*, which was his "exercise" for the degree of Mus. Bac., has been performed at the Sacred Harmonic Concerts and elsewhere, but otherwise Elvey's fame as a composer rests almost exclusively upon his part-songs and his music for the Church. He wrote two full services in F and B flat, a Communion and two evening services, besides twenty anthems, some of which frequently figure in service lists, fifteen double chants, thirty cathedral chants, two chorales, which were sung at the funeral of the Prince Consort, who, by the way, held a very high opinion of the St. George's Chapel organist; two wedding marches, which were performed at the marriage of the Princess Louise of Lorne and of the Duke of Connaught; and a large number of tunes. Among the tunes perhaps the most popular are those entitled *St. George*, set to Dean Alford's lines "Come, ye thankful people, come"; *Sunninghill*, set to Archbishop Benson's verses beginning "O throned, O crowned with all renown"; the tune *Windsor Castle* (or *Elvey*), composed in 1858 for Dr. Maurice's "Choral Harmony"; and *Wellesley*, written for the "Children's Hymn-Book" in 1881. As an organist Sir G. Elvey held a very high position, and the value of the work he did at St. George's Chapel was recognised by the Queen, who in 1871 conferred upon him the honour of knighthood. Sir George married four times, and his fourth wife, formerly Miss Mary Savory, sister of Sir Joseph Savory, once Lord Mayor of London, survives him. Only a few weeks before his death, Sir George conducted some of his own works, sung by the St. George's Chapel Choir, and that as a mark of respect to his memory his anthem "The souls of the righteous" was sung in the course of the morning service at St. George's Chapel on the 10th ult. Sir George was buried in the catacombs of St. George's Chapel.

## Nonconformist Church Organs.

### TURRET GREEN BAPTIST CHURCH, IPSWICH.

Built by Messrs. Norman Brothers & Beard, Norwich.

#### Great Organ, CC to G, 56 Notes.

	Feet.	Pipes.
1. Open Diapason (major) . . . . .	8 (metal) . . . . .	56
2. Open Diapason (minor) . . . . .	8 (metal) . . . . .	56
3. Wald Flute . . . . .	8 (wood) . . . . .	56
4. Principal . . . . .	4 (metal) . . . . .	56
5. Harmonic Flute . . . . .	4 (metal) . . . . .	56
6. Piccolo . . . . .	2 (metal) . . . . .	56
7. Trumpet . . . . .	8 (metal) . . . . .	56

#### Swell Organ, CC to G, 56 Notes.

8. Lieblich Bourdon . . . . .	16 (wood & metal) . . . . .	56
9. Open Diapason . . . . .	8 (metal) . . . . .	56
10. Lieblich Gedact . . . . .	8 (wood) . . . . .	56
11. Echo Gamba . . . . .	8 (metal) . . . . .	56
12. Vox Angelica . . . . .	8 (metal) . . . . .	44
13. Principal . . . . .	4 (metal) . . . . .	56
14. Fifteenth . . . . .	2 (metal) . . . . .	56
15. Mixture (3 ranks) . . . . .	— . . . . .	168
16. Cornopean . . . . .	8 (metal) . . . . .	56
17. Oboe . . . . .	8 (metal) . . . . .	56
18. Tremulant . . . . .		

#### Choir Organ.

19. Dulciana * . . . .	8 (metal) . . . . .	56
20. Lieblich Gedact * . . . .	8 (metal) . . . . .	56
21. Swabe Flute * . . . .	4 (metal) . . . . .	56
22. Clarinet * . . . .	8 (metal) . . . . .	56

#### Pedal Organ, CCC to F, 30 Notes.

23. Open Diapason . . . . .	16 (wood) . . . . .	30
24. Bourdon . . . . .	16 (wood) . . . . .	30

#### Couplers.

25. Swell to Pedal.	27. Choir to Pedal.
26. Great to Pedal.	28. Swell to Great.
29. Swell to Choir.	

#### Composition Pedals.

30. Three to Great.	31. Three to Swell.
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\* These stops are not yet in.

## Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

### METROPOLITAN.

CHELSEA.—Mrs. Mary Layton celebrated her twenty-fifth anniversary as organist of Markham Square Church by reading before the Mutual Improvement Society a paper entitled "A Peep from the Organ-Loft," in which she gave a sketch of the history of the church from its foundation in 1856. At the close of the paper the Rev. J. Lawson Forster, on behalf of the choir and congregation, presented Mrs. Layton with a silver epergne and a purse of gold, "as a token of loving esteem."

KENTISH TOWN.—A service of praise was held at the Congregational Church on Sunday afternoon, the 17th ult., when selections from *The Messiah* were given to a large and appreciative audience. The choir, which was augmented by a few friends, numbered some sixty voices, and under the able conductorship of the organist

and choirmaster, Mr. Geo. H. Lawrence, rendered the following choruses: "And the glory of the Lord," "O thou that tellest," "For unto us a Child is born," "Glory to God," and the "Hallelujah," in a way worthy of great credit. The solo parts were well sustained. Madame Barker sang with great taste "There were shepherds," "And to the angel," "The angel said," and "Rejoice greatly." Miss Edith Hands' fine rendering of "Behold, a Virgin shall conceive" and "O thou that tellest" was greatly appreciated, as was also Mr. Jas. F. Horncastle's rendering of "Comfort ye" and "Every valley," while Mr. Chas. H. Siebert gave "For, behold, darkness" and "The people walked in darkness." Mr. Ernest W. E. Blandford ably presided at the organ. The offertory, after defraying expenses, was for providing Christmas gifts for the poor of the neighbourhood.

LAMBETH.—Nonconformist churches do not as a rule observe Advent and suchlike religious seasons, but an exception is to be found in the case of Christ Church, Westminster Bridge Road, where the Rev. F. B. Meyer officiates as pastor. This rev. gentleman is thoroughly alive to the important agency of music as a factor in worship, and in providing wholesome recreation for brightening the leisure hours of the constantly increasing congregations he is gathering in the densely populated district of North Lambeth. Accordingly, during each Monday in Advent, special performances of Spohr's *Last Judgment* were given as an experiment. It is gratifying to record that great success has attended this departure, and Mr. J. R. Griffiths, the church organist, is to be congratulated upon the way so difficult a work was carried out. The choruses were most effectively rendered by the choir (slightly augmented); while the solo portions were in the safe hands of Miss Edith Luke, Miss Mary Tunnicliffe, Miss Ella Thomson, Mr. Mr. J. H. Müllerhausen, and Mr. W. P. Richards. The accompaniments and symphonies were played on the organ by Mr. F. N. Abernethy, Mus. Bac. Oxon., with excellent judgment, and Mr. Griffiths conducted. The natural solemnity of the work was considerably heightened by the absence of all concert-like arrangements. Admission was free, and each performance was opened and closed with prayer.—On Monday, the 4th ult., Mr. H. Ford Benson delivered a lecture on "Church Psalmody" at Upton Chapel before a large and interested audience. The lecture was accompanied by musical illustrations, admirably rendered by the choir. The pastor, Rev. W. Williams, presided, supported by W. Stiff, Esq., and other gentlemen interested in the subject. Some of Mr. Benson's points provoked discussion, which, however, did not detract from a hearty vote of thanks at the close.—On Wednesday, the 13th ult., a concert on a large scale was given, and proved the most successful of its kind yet undertaken at Upton. For the first time since its formation early in the year, the Upton Choral Society amalgamated with the choir of the chapel, and, under the joint conductorship of Messrs. H. Ford Benson and Frank Davies, rendered splendid service. A full orchestral band assisted, and was employed in conjunction with a Brinsmead grand piano and the fine organ of the church with great effect. The programme opened with the Overture to Handel's *Messiah*, finely played by orchestra, organ, and piano. This was succeeded by an excellent rendering, by the united choirs, of Rossini's chorus "To Thee, Great Lord," which in turn was followed by the sacred song and chorus "Nazareth" (by special request, as a tribute to M. Gounod's memory), beautifully sung by Mr. Robert Pollard. Mendelssohn's chorus "He that shall endure" was next in order, after which Miss Bullock sang "Beyond the Gates" (Pinsuti). Mendelssohn's "Wedding March," from *Midsummer Night's Dream*, was then played by orchestra, organ, and piano, and roused the



audience to enthusiasm. After the song "Calvary" (Rodney), by Miss Ryan, came the first performance of a new anthem, in three movements, by Mr. H. Ford Benson, "O Lord, in Thee do I trust," which met with a very favourable reception. Miss Winifred Williams followed with a brilliant pianoforte solo and the chorus "How lovely are the messengers" brought the first part of the concert to a termination. The second part opened with the first performance of a new gavotte, "Cymbeline," composed by the organist, Mr. H. Ford Benson, which so pleased the audience that, in spite of the prohibition of encores, it had to be repeated. Mr. Robert Pollard gave a magnificent rendering of Löhner's "Out on the Deep"; Miss Eugenie Watts sang very sweetly "The Dear Homeland" (Slaughter); Messrs. Downey and Morgan greatly pleased with their respective songs, "The Bugler" and "Queen of the Earth," both by Pinsuti; and the vocal portion was completed by Mazzinghi's trio "The Wreath," and Dr. Roland Rogers' stirring and popular march-chorus "March like the victors," which was splendidly sung. Mr. H. Ford Benson was ably assisted in the accompaniments by Miss Winifred Williams, and at the conductor's desk by Mr. Frank Davies.

STEPNEY.—On Sunday evening, the 10th ult., at Stepney Meeting House, the usual monthly musical service was held, when the choir, assisted by an orchestra, and conducted by Mr. R. D. Metcalfe, Mus. Bac., gave a capital rendering of Mendelssohn's *Lauda Sion*. Before the musical part of the service, the Rev. J. L. Brooks gave a short address on "The Living Wage." These services have been exceedingly popular, and another large audience is expected on January 14th, 1894, when Stainer's *Daughter of Jairus* will be given.

WALTHAMSTOW.—Notwithstanding the inclemency of the weather, there was a fairly good attendance to hear Handel's *Messiah* at Trinity Congregational Church, Oxford Road, Walthamstow, on the 19th ult., the soloists being Miss Adele Kühn, Miss Rose Dafforne, Mr. J. H. Müllerhausen, and Mr. Meiron Davies. Not many churches can boast of the fact that this grand work has been performed no less than fourteen times under the direction of the same conductor, and it is not without regret that we draw attention to the apathy and want of sympathy and support that many able and enthusiastic workers often experience after patient working. For indomitable courage and perseverance the worthy conductor, Mr. E. S. Goodes (organist and choirmaster of the church), is to be congratulated warmly on the artistic success of the evening. It is invidious to particularise every detail, but the chorus worked with a will, and the many points of expression and phrasing that were displayed in the various numbers proved the care and attention given at rehearsal. Special mention may be made of "For unto us a Child is born," "And with His stripes," and "All we like sheep." The sopranos were a little weak, and occasionally flattening was perceptible. This, however, may be attributed to the reeds of the organ being affected by the weather. The honours of the evening fell to Miss Adele Kühn (soprano), who gave a very artistic rendering of the Advent music and "I know that my Redeemer," and Miss Rose Dafforne (contralto) in "He was despised." Mr. Fountain Meen presided at the organ, and played the accompaniments with consummate skill and ability.

#### PROVINCIAL.

ASHTON-UNDER-LYNE.—On Sunday afternoon, the 3rd ult., a performance of Shinn's sacred cantata *Lazarus of Bethany* was given in the Methodist New Connexion Chapel by the choir, assisted by members of other choirs in the town. Mr. Shinn's work,

apart from its sacred character, possesses many points of resemblance to the more important religious works of the great composers. Among the best numbers are the opening chorus "Blessed be the God and Father," the semi-chorus "Let her weep," for sopranos and contraltos, the chorus which terminates the first part, "Tis the Lord of life and light," and the final trio of choruses, beginning with "Death is swallowed up in victory," and ending with "Hallelujah, Amen," at the conclusion. Owing to illness, two of the soloists, Mrs. Holden and Mr. Bushell, were unable to appear, and an apologetic explanation on their behalf was tendered by the Rev. M. Bartram, and an announcement that Miss Alice Moss, at short notice, would fill the place of Mrs. Holden, and that Mr. Wrigley had consented to sing in place of Mr. Bushell. Miss Lydia H. Taylor sang the soprano numbers, and her rendering of the series of plaintive airs was extremely satisfactory. The airs "I know that He again shall rise" and "Awake thou that sleepest" were admirably sung; indeed, in all the music of Martha the sympathy and purity of her voice were conspicuous. Miss Alice Moss sang the contralto music allotted to Mary, and under the circumstances she acquitted herself admirably. Mr. C. Axon was fully equal to all the demands the tenor music exacted from him. His solos were delivered with all the fervency and feeling required. Mr. W. Wrigley had a somewhat arduous task—that of conducting the performance of the work, and singing the bass solos. Fortunately, the solos were few in number; he must be credited, however, with doing justice to the composer's music. We must not omit mention of the singing of the choruses by the choir, and the rendering of the orchestral portions of the work on the organ by Mr. J. A. Yoxall. The singing of the choir was all that could be desired, and considering its numerical strength was powerful. Mr. Yoxall's part of the work was exacting and required attention, and he was not wanting in either ability or watchfulness. The chapel was well filled, and the performance was listened to with great attention.

BRADNINCH (DEVON).—On the 14th ult. a most successful service of song, entitled *Sweet Violets*, was given by the Baptist Chapel Choir. The solos, duets, quartets, and choruses were rendered in a most creditable manner. Mr. R. James, choirmaster, and Mr. F. Norman, organist, were warmly congratulated on the efficient way in which they had performed their part. The connective readings were given by the pastor, the Rev. R. C. Lemin.

CARLISLE.—On Wednesday, the 13th ult., Mr. Minshall lectured on "Nonconformist Worship Music" in Charlotte Street Chapel, the pastor, the Rev. T. S. Ross, presiding. The choir rendered the illustrations in a very careful manner, under the direction of Mr. Sherwood, who presided at the organ.

CROYDON.—A choral service was held at Trinity Church (Rev. J. Foster Lepine) on Thursday, November 30th, when a sermon on "Congregational Church Worship" was preached by Rev. G. S. Barrett, B.A. The service included Spohr's "God, Thou art great," J. Baptiste Calkin's Magnificat in F, and a new setting of Dr. Aveling's hymn "On, towards Zion, on," by Mr. E. Reynolds Conder, organist of the church, who presided at the organ and conducted the musical portion of the service. An organ recital was afterwards given by Mr. H. L. Balfour, organist of St. Saviour's, Croydon. The organ has lately been cleaned and renovated, and a collection was made at the service on behalf of the renovation fund.

GLASGOW.—Mr. Minshall gave his lecture on "Worship Music" in the United Presbyterian Church, Kent Road, on the 14th ult. Dr. Brown, the senior pastor of the church, presided, and delivered a very interesting address. The choir gave a capital rendering of the

illustrations, which had been prepared under the very efficient conductorship of Mr. John Bogue, the esteemed choirmaster of the church, and well known as a most capable musician. Miss Cameron accompanied with excellent taste. During the proceedings, the Rev. Mr. Kirkland, the assistant minister, gave a short address. A good selection of music was given by the choir before and after the lecture, to the evident enjoyment of the audience.

GUILDFORD.—There was a large and appreciative audience at the Congregational Hall on Wednesday, November 22nd, when the church choir, assisted by friends, gave a highly successful concert, consisting of Nichols' cantata *Day and Night* (with full orchestral accompaniments) and miscellaneous selections. The rendering of the cantata was remarkably good. The choruses were well sustained throughout, and the soloists, without exception, acquitted themselves well. Miss Copus sang the soprano solos in a very efficient style; Miss Carling feelingly and artistically interpreted the contralto parts; the tenor solos, in the hands of Mr. Claude W. Martin, were heard to the greatest advantage; and, notwithstanding the fact that Mr. F. P. Beagley was suffering from hoarseness, the bass solos were capitally rendered by him. The cello solos were taken by Mr. Storrie. The leader of the band was Mr. J. J. Newman. Mr. H. Coulson, who conducted the choir, is deserving of great commendation, and it is to his painstaking care that the success of the concert was in a great measure due. In Part II., which consisted of miscellaneous selections, the orchestra demonstrated its capacity in the overtures "La Sirène" (Auber) and "La Souveraine" (Hermann), both of which were excellently rendered and enthusiastically applauded. Mr. Martin sang with conspicuous ability "Alone on the raft" (Rodney), and for his effective rendering of Lohr's "Out on the Deep" Mr. Beagley was deservedly encored. Mr. Storrie scored a great success with his cello solo "Danse Hongroise" (Fischer). Altogether the concert was an unqualified success, and the Hon. Secretary, Mr. Hextall, is to be complimented on the fact.

NOTTINGHAM.—The inauguration of the Orchestral Society which has recently been formed in connection with Queen's Walk Congregational Church took place on Friday, November 24th, when a *soirée* was held in the schoolroom. The room had been tastefully decorated for the occasion, and presented a warm and comfortable appearance. The interesting and pleasing programme which had been arranged was listened to by a large and appreciative audience. Miss Louie Savage was well received and heartily applauded for the rendering of her two songs "The Dear Homeland" and "The Last Dream." Mr. Walter Ford, who possesses a rich and powerful bass voice, was heard to advantage in "A Soldier's Song" and "The Sleigh Driver." For the former song he was recalled, and responded with "Out on the Deep." A very pretty mandolin solo was well played by Mr. George Hardy, and a couple of recitations by Mr. Henry S. Barker, entitled "Here she goes, there she goes," and "How Bill Adams won the Battle of Waterloo," were exceedingly well given. The band, comprising sixteen performers, rendered several selections of music, including "Roman March" (Boggetti), "Mandolinette" (F. Rose), and "Gavotte Antique" (Dawre), all of which were rendered in a very pleasing style, and evoked hearty applause. The band is under the conductorship of Mr. J. F. Blasdale (organist of the church). Mr. Turney is the leader, and Miss Turney presides at the piano. In the course of the evening the President (Mr. William Lee, J.P.) offered a few remarks as to the formation and history of the society, which it is hoped will prove of great service to the work of the church. The National Anthem brought to a close a very pleasant and enjoyable evening.

OLDHAM.—The reopening of the organ at Hope Chapel was made the occasion of the annual choir festival. About £250 has been spent upon the instrument in cleaning, etc., with the addition of five new stops and a water engine, the work being very successfully accomplished by the builders, Messrs. Peter Conacher & Co., of Huddersfield. On Sunday, the 10th ult., special musical services were given by the excellent choir under the direction of the respected conductor, Mr. Carl S. Davies. At the morning service the anthems were "The Lord is my Shepherd" (Gaul) and "The Lord will comfort Zion" (Hiles), both of which received most creditable treatment. Mr. Alexander Tucker (of London) sang the solo "The King of Love" (Gounod). It was during the evening service, however, that the music was more especially the attraction; the general order of service was put aside altogether, even to the extent of doing without a sermon, and the divine art reigned supreme. After the organ voluntary by Mr. Marland, the quartet "God is a spirit" was impressively sung; then followed Mendelssohn's "Hymn of Praise," the principal soprano solos being sung by Miss Kate Cove (of London) with intense feeling and exquisite intonation, whilst the tenor parts were most ably sustained by Mr. Roscoe Wormald, a member of the choir. Assistance in the solo portions was also rendered by the leading soprano of the choir, Mrs. Wood, who has an excellent voice. Other anthems were "Lead, kindly light" (Stainer) and "I will lay me down" (Hiles),—in the latter the tenor solo was beautifully sung by Mr. Kenworthy. In the middle of the service Mr. Alexander Tucker sang Booth's setting of "The Ninety and Nine" with much feeling. The whole of the accompaniments were most carefully played by the organist of the chapel, Mr. E. C. Marland. A very suitable and effective address on "Worship Music" was delivered by the venerable pastor, the Rev. R. M. Davies.—On the Monday evening following an organ recital was given by Mr. David Clegg, who was much applauded for his most skilful performances by a large audience, who were intensely delighted with the improvements effected in the instrument. Mr. Clegg's clever playing was such as to lead us to hope that ere long Londoners may have an opportunity of appreciating his wonderful gifts. The organ solos were interspersed with songs and solos by Miss Kate Cove and Mr. Alexander Tucker, who gave great pleasure to their hearers. The services altogether were a very distinct success, and reflected the highest credit upon Mr. Davies' admirable arrangements.

TUNBRIDGE WELLS.—The reopening of the organ in Albion Road Chapel, after removal and enlargement, took place on Wednesday, November 29th. Mr. E. Minshall presided at the instrument, and gave a recital, his programme including selections from the works of Haydn, Kinross, Munro, Costa, Capocci, Hepworth, and Batiste. Miss Eva Weston sang "Come unto Me" and "Angels ever bright and fair" with much acceptance, and Mrs. A. H. Botten displayed an excellent style in "Calvary." The choir sang two anthems. During a short interval the pastor (the Rev. T. Lawson) appealed for a liberal offertory in aid of the organ fund.

WEYMOUTH.—The annual tea meeting in connection with Bank Buildings Baptist Church was held on November 22nd. At the public meeting which followed, presided over by T. S. Penny, Esq., of Taunton, President of the Western Baptist Association, addresses were given by various ministers of the town. The choir, numbering about twenty voices, gave a fair rendering of "Brightly gleams our banner" (Minshall), Boyce's anthem "Great and marvellous are Thy works," and Mendelssohn's "As the hart pants." Mr. H. B. Rendell, organist of the church, presided at the organ.

## Correspondence.

(We shall be glad to receive communications from any of our readers on questions likely to be of general interest.)

### THE COMMUNION SERVICE.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—For many years I have been deeply and actively interested in matters pertaining to the improvement, musically and otherwise, of our Church Services. Some time ago, after an abortive attempt to introduce new elements into the order of service in the church where I am organist and choirmaster, I received the comforting (?) remark from the pastor, "Reforms travel slowly." That this is a truism as regards its present connection few will deny. Still, much has been accomplished, for which we owe abundant thanks to the JOURNAL and the seed it has sown. The particular service to which I desire to direct attention has, I believe, so far escaped notice by your numerous correspondents. This may possibly be accounted for in some cases by their not participating, and perhaps from indifference in others. During the last few years I have strongly felt that the time has come when we might seek to relieve our Communion Service of some of its baldness. To me, both in my own and other churches, it is always most trying on its present lines, particularly so following the ordinary Evening Service. My experience is something like the following: a couple of hymns, pitched haphazard, frequently either too high or too low, and, what is infinitely worse, sometimes the wrong metre. What an uncomfortable feeling this produces! This, alone, is enough to destroy the enjoyment of what ought to be a very beautiful and solemn service. Then there are a few passages of Scripture, followed by the administration of the elements by the deacons. There are also the returning of thanks and prayers. I have always found these most trying. As a rule they are long rambling addresses and petitions, which take you, if you can only keep your mind concentrated, over a considerable part of the world. I have many times wondered if it were not a great task upon the pastor after conducting the previous services. Why cannot we have "An Order of Service" for this celebration—solemn, reverent, and devotional, where music should be conspicuous by its presence rather than by its absence? Visiting Lichfield a few years ago, I went to service in the lovely cathedral. The Easter Morning Service was followed by a choral celebration of the Holy Communion. I stayed—it was a revelation to me. Anything more beautiful I have never heard. The service was Dykes in F, the Te Deum from which is sometimes heard in our churches. I must not here enter into details. I was more than ever convinced that the order of our Communion Service ought to be revised and improved. The question comes, How can it be done? I would not presume to do more than convey a general idea. Our Wesleyan friends, in many of their churches, use an abridged form of that found in the Prayer Book. The Rev. John Hunter has an Order of Service in his Book of Liturgical Services. This might do well, if interspersed with appropriate music, if not found too long. My own desire is to have the organist and choir present, all of whom should, if possible, be members of the church. An Order of Service should be drawn up, fairly brief, but in the closest sympathy with the occasion, allowing room for two hymns, and special music for the choir, which there are plenty of Nonconformist musicians capable of composing. It would be, I fear, entirely out of the question to suggest the use of existing settings of the Communion Service; but many of them might be adapted with happy effect. At the present day we could hardly expect the Nicene Creed to be acceptable; yet, personally, I see no

objection to our using the Sanctus, Benedictus, Agnus Dei, and Gloria. I was particularly struck with this some time ago, when I received a specimen copy of a Communion Service setting from Mr. J. H. Maunders, the organist at the Congregational Church, Blackheath. This is very effective music, and would, I am quite certain, be enjoyed by any ordinary choir. I fear many churches could not move in this direction at once, owing, possibly, to the strong opposition that would arise; but I believe there are other churches that could. I am afraid I must include my own church amongst the former. Some time ago the pastor informed me that on a certain Sunday evening one or two neighbouring churches and our own would hold a united Communion Service in our Church. I said, "Of course you will not require the choir and organ?" "Oh yes, we shall," he replied. After considering the matter for two or three days, I called upon the pastor and said: "I have been thinking that the coming service would present a favourable opportunity of effecting some improvement in it, by way of some little additions. Suppose, for example, that after you have disposed of the opening exercises, and descend from the pulpit to the communion, that the choir sing a Sanctus very softly, unaccompanied; that during the administration I play music on the organ composed for such occasions, using the most delicate stops in the swell only; and that during the collection for the poor we sing one or two strictly appropriate offertory sentences, the service to conclude with a suitable voluntary." He at once fell in with my suggestions, and I concluded that they would be carried out. However, shortly afterwards he met me, and said, "With regard to the additions to the Communion Service, I think they would be very nice. You are at liberty to introduce them, but on your own responsibility." Of course, I saw at once that all was over. The Communion Service was commenced without its proper introduction. We had the usual administration accompanied by the creaking of deaconal boots, during which I asked one of our deacons whether it would give offence if I played the organ very softly. He replied, "I fear it would." Next, no opportunity was allowed for a suitable voluntary during the collection for the poor fund. It was quite evident to me that music was neglected as far as possible, so when the last hymn was sung I quietly closed the fine instrument at which I preside, and somewhat sadly wended my way home, filled with regret that what might have been a very nice and impressive service had been as bald and coldly formal as possible.

I must not trespass much further on your space. Perhaps some abler pen than mine may contribute something more on the subject. If a movement in the direction of an improved order of Communion Service was pretty generally desired, perhaps it might ultimately be within your province to invite arrangements and settings with a view to supplying those churches which are worked on sufficiently broad lines to admit of the introduction or adoption of such a service as I have suggested. We have now many good choirs, organs, and organists. There will be little or no difficulty in that direction. Prejudice will, I fear, be found the greatest obstacle in the way.

Yours, etc.,

ONWARD.

### THE N. C. U. COMPETITONS.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—

I entirely concur with your correspondent "Æmulus" in his desire to see more particulars of the awards published.

It is a kind of solatium to see one's "own darling



offspring," as he says, *proxime accessit*, even if not in the position of highest honour. But on the main point of his letter I entirely disagree with him. Like your correspondent, I have been a competitor in these contests from the commencement. "Æmulus" says, "Under the present system there is no possibility of dissatisfaction." What about 1890-91? Was Mr. Matthew Kingston satisfied in not having his prize work performed at the Crystal Palace Festival? Was the Committee satisfied in finding the prize composition unsuitable for their purpose? I think not.

I may point out to "Æmulus" that his fear of "a bias in favour of one's friends" may be applied to an adjudicator with equal force as to a committee; for his high position as a professor of music does not divest him of his humanity. However, by the practice of getting his compositions copied in another hand than his own to avoid detection, "Æmulus" practically says, "Save me from my friends." Well, well, "tis a strange world, my masters."

To come to the point at issue, may I say that I think the idea of selection by the Committee an excellent one, and one likely to be fraught with the best results? I believe I am correct in saying that Mr. Croger had some difficulty this year (1893) in getting first-class professional gentlemen to undertake the task of adjudication. The leading men of the profession are always busy, and the task of going through twenty or thirty manuscripts, of an average, say, of sixteen pages each, is a tedious one, needing great sacrifice of time and the exercise of much patience. Now, if those twenty or thirty can be reduced to fifteen or twenty by a committee of "suitability," weeding out compositions long enough for an oratorio or short as a psalm-tune, the trouble of getting gentlemen willing to adjudicate will be greatly reduced.

As I understand the suggestion, *no point of good or bad composition* will come under the jurisdiction of the Committee. "Æmulus" does not seem to realise that the Committee *have hitherto* exercised their prerogative in the matter of suitability: only—and here is the absurdity of the thing—they have done so after the adjudicator has made his award. The question is only one of chronology. It was suggested to decide this point—suitability—*before* the manuscripts go to the musical adjudicator, instead of *after*.

The competitions will grow more and more popular each succeeding year, and the manuscripts submitted will be more numerous. The task, therefore, of finding willing adjudicators will become more difficult. Some means will have to be devised to curtail the work of the chief adjudicators.

Yours, etc.,

ARTHUR BERRIDGE.

#### THE BAPTISTS AND THE "CONGREGATIONAL CHURCH HYMNAL."

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—

I was pleased to read in the December number of the JOURNAL your suggestion made to the Baptist body that they should adopt the "Congregational Church Hymnal."

Soon after my appointment to my present position (more than five years ago), this book was introduced with very satisfactory results, and a marked improvement in the musical service was at once felt, and this has steadily continued since. Unfortunately, the old hymn-book "Psalms and Hymns" is still used, the hymns being sung to the tunes in Mr. Barrett's book, and this handicaps the complete success of its introduction, which can only be anticipated where the book is used in its entirety. The members of my choir are

obliged to hold two books when singing—the tune-book (which is rather bulky, as we have the complete selection of hymns, chants, and anthems), and the hymn-book. In very few instances do the words of the same hymn agree in both books. In one there may be a verse more than in the other, or a word or two in certain lines differ; or, again, in some hymns the arrangement of the verses varies. But where it is possible I arrange to have the hymn sung from the book which contains the tunes as well. Another difficulty I experience in using the two books is the number of "cranky" metres which appear in the Baptist collection to which there are no tunes in the "Congregational Hymnal." I have had to write a special tune for one of these hymns, because no other musical setting to the extraordinary poetical production was available.

Surely it is high time for the Baptist denomination to "awake out of sleep," and adopt a really good hymn-book; and, rather than add another to the already vast assortment, why not take the one that has met with such favour as the "Congregational Hymnal"? If the financial difficulty is the principal one, I am quite sure that we have men able to cope with this, and work out a satisfactory solution. I do not pretend to advise a way, but from a musical standpoint I am quite sure the Baptists would make a great stride in the right direction if the "Hymnal" was adopted. Christians of all denominations can use the same Bible. Why all this difficulty as to hymn-books?

I am, dear sir,

Yours obediently,

W. LOYAL PALMER,

Organist and Choirmaster, Unthank's Road  
Baptist Church, Norwich.

#### Reviews.

WE have received the following from Messrs. Novello & Co. :—

*Te Deum in F.* By Burritt Lane, Mus. Bac. 3d.—A most effective setting, largely in unison, and within the capabilities of any ordinary choir.

*Transposition.* By John Warriner, Mus. Doc. 2s.—This forms No. 38 of Novello's excellent Primers. The power to transpose at sight is very valuable to an organist, especially an accompanist, but it is by no means a common gift. Dr. Warriner here gives us a very useful work on the subject; he goes minutely into the matter, and gives many suggestions which will be helpful to students.

*Five Miniatures for Piano.* By S. B. Schlesinger. 2s. 6d. net.—Five charming pieces, entitled "Pleasant Dreams," "Good-Morning," "Melody," "Meditation," and "Flirtation." Though not difficult, there is ample scope for making a good deal out of them. The first and last named are specially pleasing.

*Original Compositions for the Organ.* Nos. 179 to 190 are before us. The high standard of this series of organ music is well maintained. No. 184, containing a very melodious Minuet by Hamilton Clarke, will be a popular number. No. 185, an old Easter Melody with Variations by John E. West, makes a "showy" number. In No. 181 Dr. Creser gives us a pleasing and well-written "Melodia."

*Organ Arrangements.* Edited by G. C. Martin, Mus. Doc.—We have Nos. 13, 14, 16, and 17. Of these, the most in demand will probably be No. 16, containing an excellent arrangement by Dr. Creser of the "Bridal Chorus" from *Lohengrin*.

*Benedictus*, from Six Pieces, for Violin. By A. C. Mackenzie, arranged for the Organ by Messrs. J. B. Lott and C. C. Palmer. 1s. 6d.—Will make a very good introductory voluntary.

*Soft Voluntaries.* By George Calkin. Book XV. 2s. 6d.—Mr. Calkin in this series of soft voluntaries confers a boon on organists. This book is quite equal to those that have gone before.

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*Ten Sketches for Violin and Piano.* By I. B. Poznanski. 3s. 6d.—Ten very dainty pieces, especially suitable for students.

### To Correspondents.

F. C. O.—The London Music Publishing Company.

T. F.—It should certainly be sung by the tenor.

AINSWORTH.—(1) Published price 3s. 6d. (2) Yes.

(3) E flat.

The following are thanked for their communications:—W. S. (Shrewsbury); F. B. T. (Bedford); W. J. (York); E. D. (Birmingham); F. J. (Welshpool); A. L. (Axminster); J. J. B. (Bournemouth); W. W. (Hyde).

### Staccato Notes.

THE New Queen's Hall in Langham Place was opened on the 2nd ult., when the *Hymn of Praise* was given under Mr. Cowen's direction. The Hall seems likely to be a great success.

THE annual performance of Spohr's *Last Judgment* was given in St. Paul's Cathedral on the 5th ult., Dr. Martin conducting. No outside vocal help was obtained, the whole work being rendered by the full cathedral choir, assisted by a small orchestra. The audience numbered about 9000 persons.

MADAME PATEY has decided to postpone her London farewell till May next. She will shortly commence her provincial farewell tour.

DR. JOACHIM will, on his next visit to London, in February, probably be accompanied by his daughter Marie, who has already gained a considerable reputation upon the operatic stage in Germany.

AN excellent performance of *Jephtha* was given by the Royal Choral Society on the 7th ult.

MR. EDWARD LLOYD and M. Paderewski will probably go on tour together in the early spring.

THE annual Stratford Festival will take place in March, Messrs. Randegger, Beringer, Banister, Frost, Payne, and Cowley being adjudicators.

THE College of Organists now has a Royal Charter.

ON November 29th Sir John Stainer gave a lecture at Oxford on the historical traditions connected with the song and dance, in combined form, as this interesting feature existed during the sixteenth, seventeenth, and early eighteenth centuries in various European countries.

MR. SANTLEY's son Michael has abandoned music for law; he is stated to be one of the cleverest banjo players we have, and report says his singing of comic songs to an accompaniment of this instrument greatly delights his friends.

THE *Musical Standard* will in future be published at one penny instead of threepence weekly—but it will be increased in size, and in various ways improved.

MR. BEN DAVIES will make a Continental tour in the spring.

SIR ARTHUR SULLIVAN has been visiting Duke Alfred of Coburg.

MASCAGNI's revised opera *Ratcliff* will be produced at Naples this month.

MR. EDWARD LLOYD will again visit Canada and the States next autumn.

THE Philharmonic Society's Concerts will in future be held in the New Queen's Hall.

MR. KUHE reached his seventieth birthday on the 10th ult.

THE examinations in connection with the London College of Music were held during December at various centres in the United Kingdom. The number of candidates again showed a marked increase, and from the reports received from the examiners the results in most towns point to the fact that much greater attention is paid to detail and thoroughness in the study of music than was the case a few years since. The examiners who officiated at the recent examinations include Dr. Horton Allison; Dr. W. J. Westbrook; Mr. Alfred J. Caldicott, Mus. Bac.; Dr. F. J. Karn, Mus. Bac. Cantab.; Mr. Fredk. Atkins, Mus. Bac. Oxon.; Dr. William Spark, Mus. Doc. Dublin; Dr. Orlando Mansfield, L. Mus., L.C.M., F.C.O. The next examinations will take place in April. Entry forms and syllabus can be obtained of the Secretary.

### Accidentals.

THE SHOCK KILLED HIM.—He had about finished tuning the piano, when he looked up and said:

"Your instrument was in an awful condition. You ought to have sent for me sooner."

"It was tuned only three months ago."

"Then the man who did it certainly didn't know his business."

"No?"

"No, ma'am. He had better be working on the railroad than tuning pianos. Why, my dear madam, a delicate instrument like the piano needs fingers equally delicate to handle it, combined with an ear of unerring accuracy. The individual who attempted to tune this instrument last evidently possessed neither of these. In fact, I am free to say he did it more harm than good."

"Indeed!"

"Indeed he did. May I ask who it was who so abused your instrument?"

"It was you yourself."

"Madam, you are wrong; I never tuned a piano in this house before."

"Probably not; but you tuned that instrument, nevertheless, or made a botch of it in attempting to do so. It belongs to Mrs. Gazzam, who sent it here while she is out of the city. She told me you always tuned it, and to send for you when—"

But she did not finish.

The unhappy man fell to the floor and expired almost instantly.

"Don't sing long-metre hymns to common-metre tunes."

"Who does?"

"Oh, lots of people, older and wiser and more experienced than you youngsters. I have heard common-metre sermons preached from long-metre texts by short-metre preachers to peculiar-metre congregations, and the effect is a fugue that makes the organ shudder. Keep your ears open, and you'll catch yourself at it one of these days, unless you should die a great deal younger than you are now."

It is related that a fair soprano was recently heard to close the Gloria in a Church service as follows: "World without men, Ah me!"